Dedicé à

LADY GOLDSMID.

SUITE

pour

Piano, Violon et Violoncelle

par

AGNES ZIMMERMANN.

OP. 19.

LONDON, NOVELLO, EWER & Co.
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and
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No. 3791

SUITE.

I. Introduction et Allegro.

Agnes Zimmermann, Op. 19

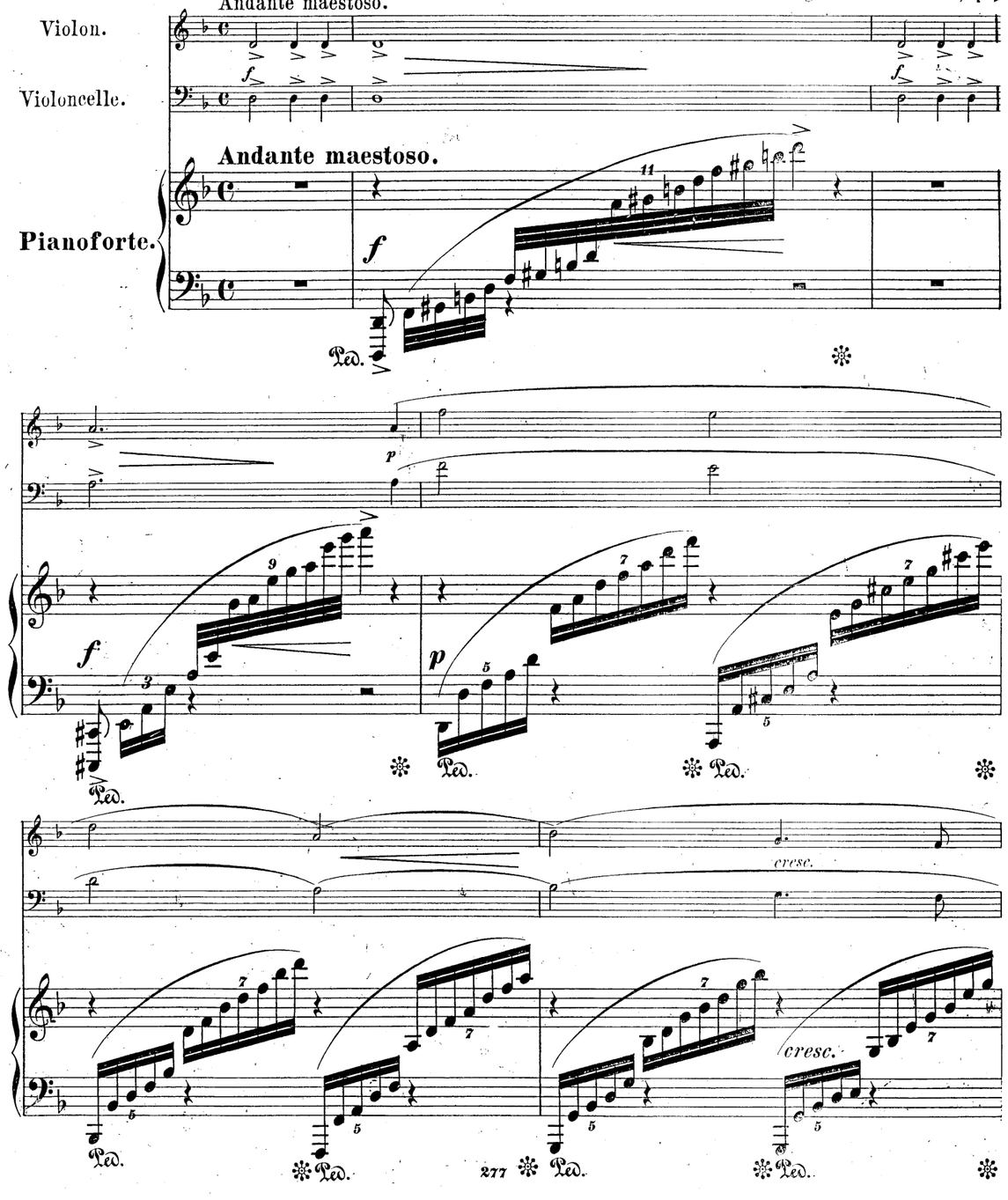
Andante maestoso.

Violon.

Violoncelle.

Andante maestoso.

Pianoforte.



sf
f
dim.
p
cresc.
sf
Ped.
p
sf cresc.
f
dim.
p
pp
dim.
pp
pizz.
pizz.
p
cresc.
f
rit.

Allegro energico.

arco

arco

Allegro energico.

30

sempre ff

sempre ff

tr

tr

p

sf

sf

sf

p

p

p

277

p

cresc.

cresc.

f

p

cresc.

f

p

cresc.

ff

p

cresc.

ff

p

cresc.

ff

8

sf

ff

277

60

50

tranquillo

Ped. Ped. Ped.

pp

60

pp cresc.

p

mf

70

fp

mf

pp

sf sf

sf sf

f

ff

sf

mf

f

ff

cresc.

cresc.

f

cresc.

f

f

f

ff

p

p

50

cresc.

cresc.

p

f

f

ff

f

ff

sempre ff

sempre ff

cresc.

ff

sempre ff

30

p *cresc.* *f* *ff* *sempre ff* 80

100

110

tranquillo

tranq.

p trang.

ten.

20

cresc.

1.

2.

V. Gigue.

Allegro con spirito.

Allegro con spirito.

ff

ff

L. H.

L. H.

L. H.

Ped.

Ped.

Ped.

sempre ff

sempre ff

L. H.

sf

Ped.

Ped.

rit. molto al

sf

rit. molto al

sf

Ped.

Andante maestoso.

ff

p

Andante maestoso.

ff

Ped.

8

8

Ped.

p

p

p

cresc.

f

p

pp

p

cresc.

f

p

160

cresc.

p

p cantabile

pizz.

p

pizz.

p

pp

190

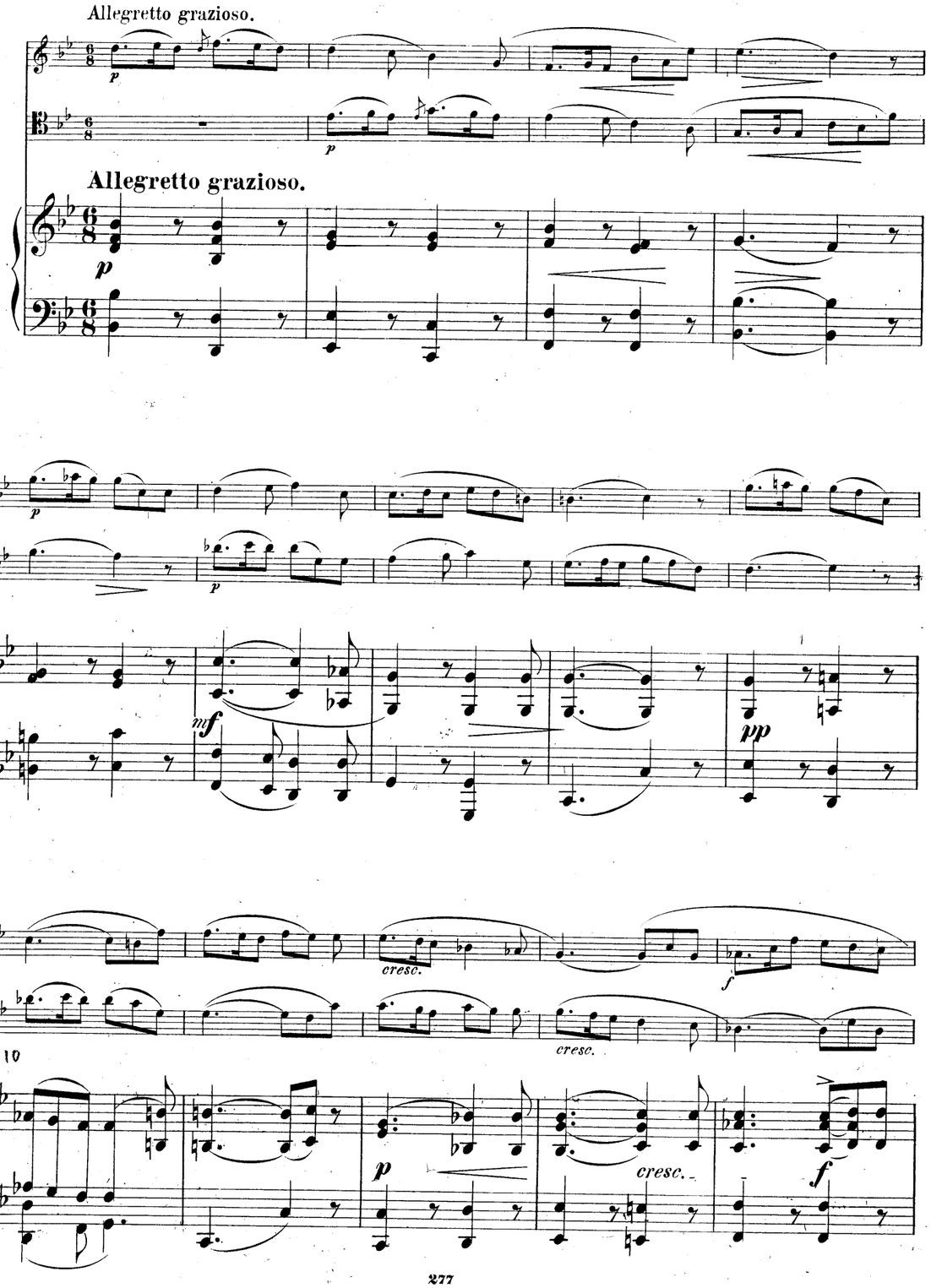
pp

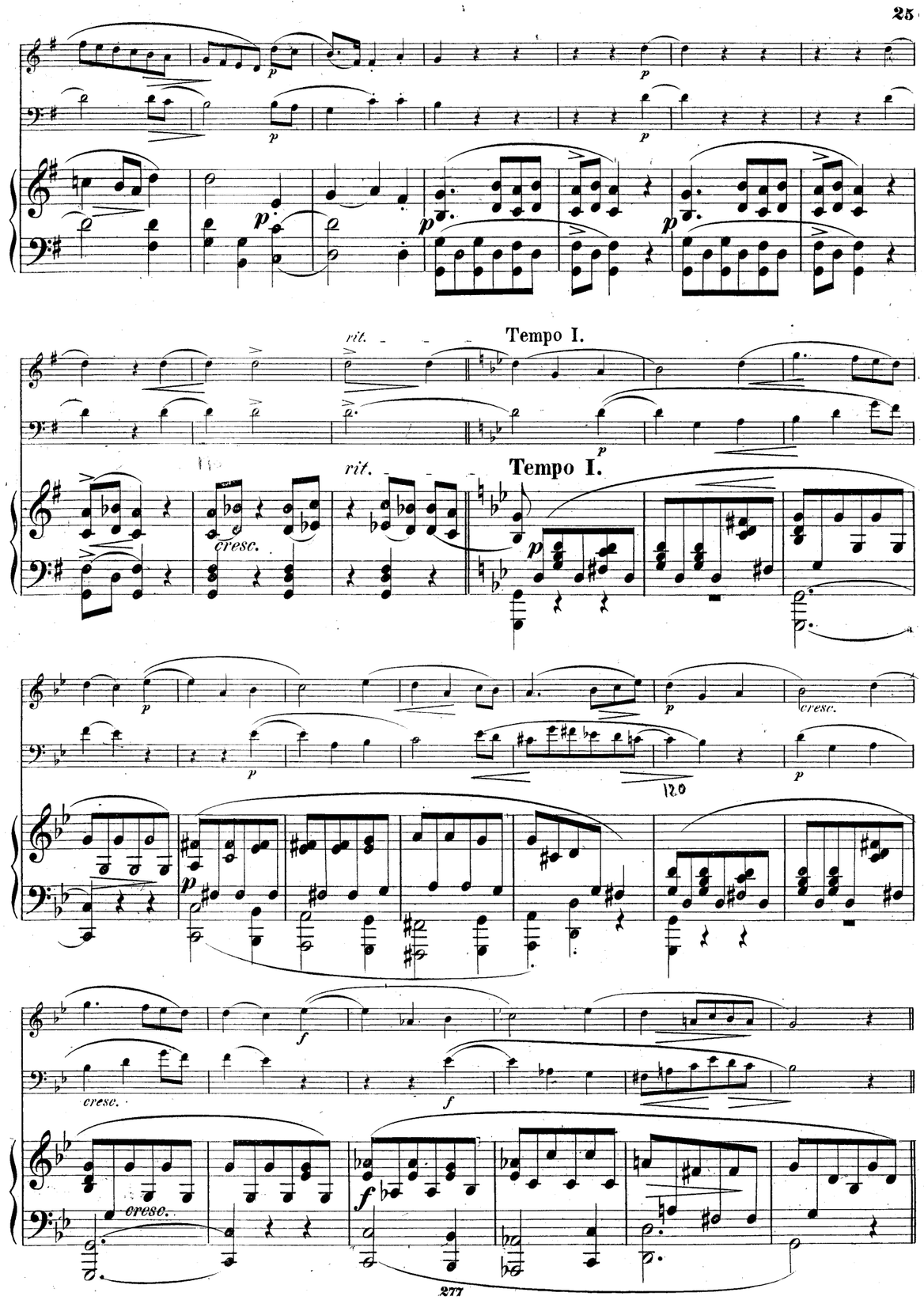
Allegro energico.

Allegro energico.

II. Canon à la 7ième.

Allegretto grazioso.





80

90

20

30

40

rit. a tempo

rit. a tempo

rit. a tempo

50

cresc.

cresc. 50

cresc.

1. 2.

Un poco più moto.

60

cresc.

pizz. arco

pizz. arco

70

p cresc.

p p

20

p cresc.

f cresc. f p cresc.

30

f p cresc.

f cresc. f

f

p

f

rit. a tempo

rit. a tempo p p

40

rit. a tempo p

277

mf p

mf p

mf p p

pp sempre pp

pp sempre pp

pp sempre pp

rit. a tempo

rit. a tempo pp

70

marcato ten.

p rit. a tempo pp

pp

277

III. Gavotte.

Allegro ma non troppo.

Allegro ma non troppo.

IV. Air.

Allegretto sostenuto e cantabile.

Allegretto sostenuto e cantabile.

ten.

ten.

100

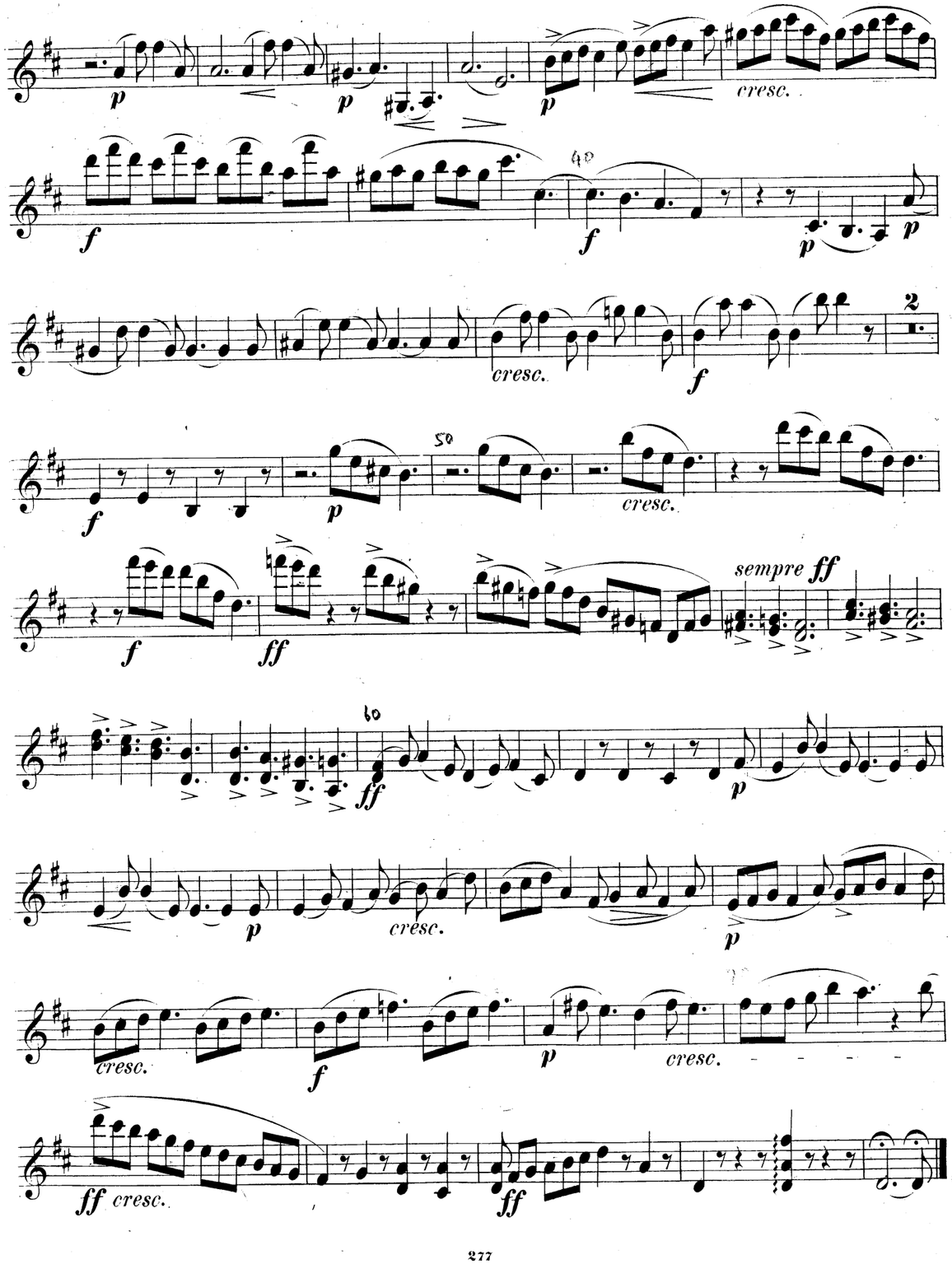
277

30

sempre pp

sempre

Violon.



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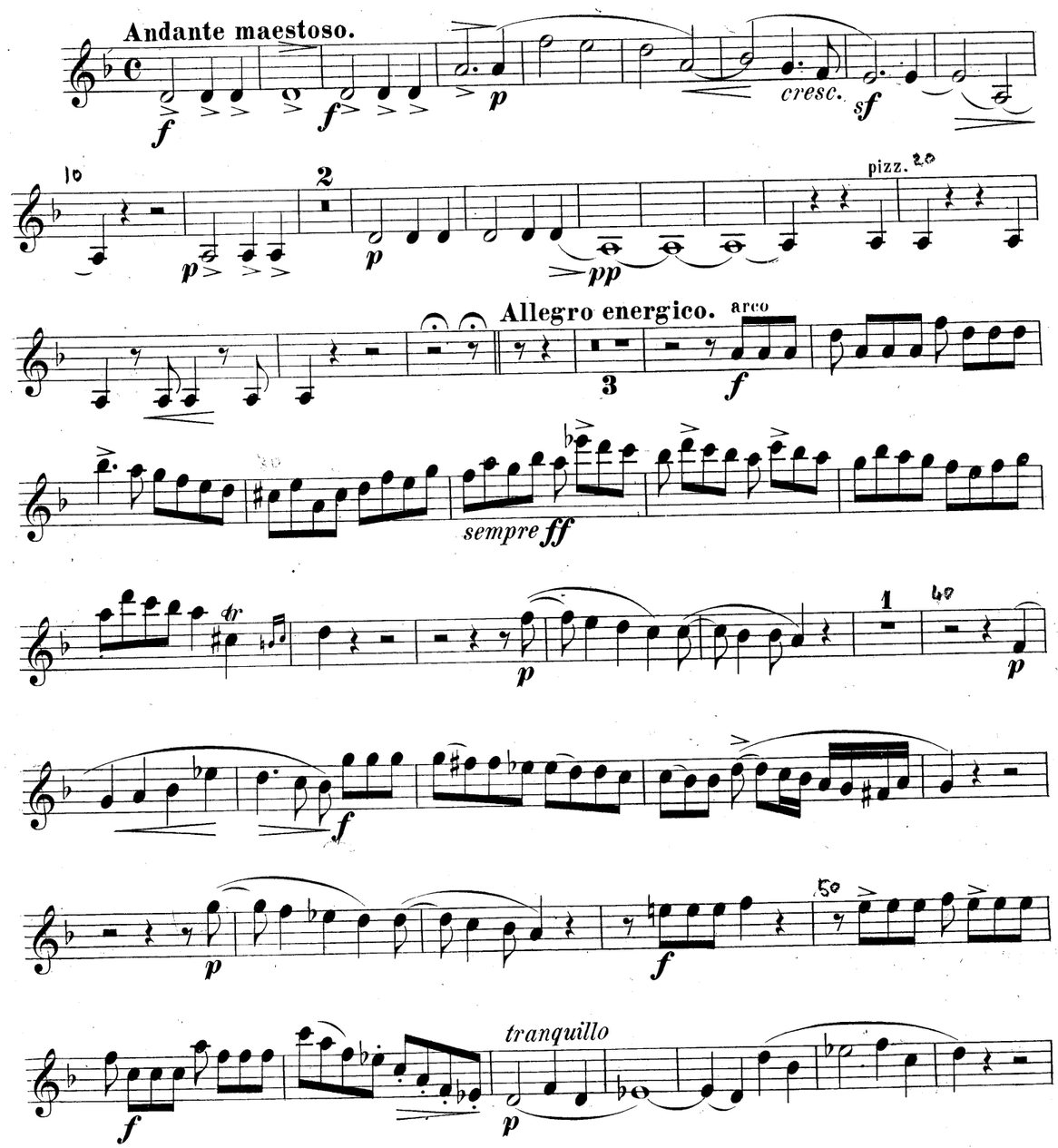
I. Introduction et Allegro.

Violon.

Agnes Zimmermann, Op. 19.



V. Gigue.

IV. Air.

Violon.

Allegretto sostenuto e cantabile.

Un poco più moto.

Tempo I.

tranquillo

molto rit. al

Andante maestoso.

rit.

Allegro energico.

II. Canon à la 7ième

Violon.

Allegretto grazioso.

III. Gavotte.

Violon.

Allegro ma non troppo.

AbacoAlquenAmbrosioArenskyAsplmayerAulinBargielBarnekowBarnettBazziniBendlBennettBergerBertiniBischoffBlancBlumenthalBoëlyBoisdeffreBrambach
uLiebeskindLindbladLindpaintnerLitolffLuiginiLúxMacanMacfarrenMallingMannsMayseder MicaMoliqueMojaMoniuszkoNachezNapravnikNaumannNorm
BreeBrunißungertBuonamiciCarreñoCherubiniChevillardChvalaColeridge-TaylorCremontGuiDareDavidDavidovDessoffDittersdorfDobrzynskiDontDotzauerDraeskeEllertonErnstFescaFétisFibichFinkFuchsGadeGanzGebelGernsheim
NovacekOlanderOnslowOrellanaOuseleyParryPergerPerryPleyelPössingerPrügerProutPuchatRafRaimondiRehbaumReinc
ngleReineckeReissigerReussRheinbergerRichterRiemannRiesRimsky-KorsakovRodeRombergRosenhainRubins
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Violoncelle.

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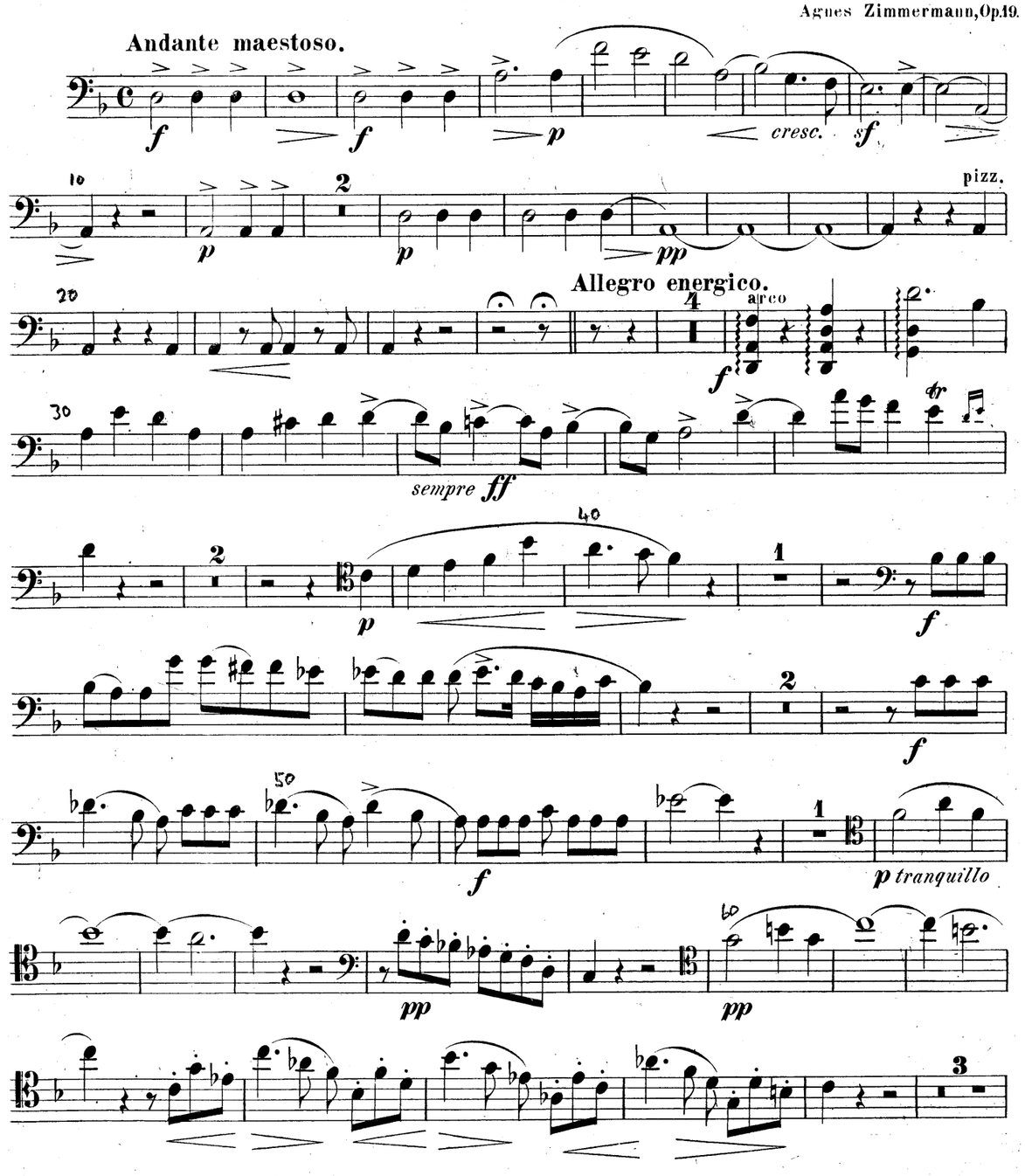


Violoncelle.

mf p mf sf sf

f ff

f 80 sf ff

85 sempre ff sf

3 f

100 sf sf f

p

110 1 f ff p tranquillo

pp pp

p cresc. f ff

130 sempre ff

molt rit. al Andante maestoso.

ff p cresc. sf

rit. All.o energico.

f sf sf sf

cresc. f fp f

20 p f p

cresc. ff

1. 2. 1 p

cresc. p cresc. f

40 p p cresc. f

2 f p 50 cresc.

f ff sempre ff

60 ff p p

p f p cresc. 70

ff ff

mf p cresc. f

90 1 2 3 4 5 6 7 p cresc.

pp

p p 110 rit. Tempo I. p

p p p

cresc. f p

cresc. f p cresc. f

p p cresc. f

rit. a tempo

150 p p

cresc. f p pp 1 pizz. p

V. Gigue.

Allegro con spirito.

2 p p p

cresc. f p

II. Canon à la 7ième.

Violoncelle.

Allegretto grazioso.

1 p p cresc.

f p 20

f pp

f pp 30 pp

f f f 40

rit. a tempo p f

p pp 50

mf p 60

sempre pp 1 rit. a tempo 1 70 pp

III. Gavotte.

Allegro ma non troppo. Violoncelle.

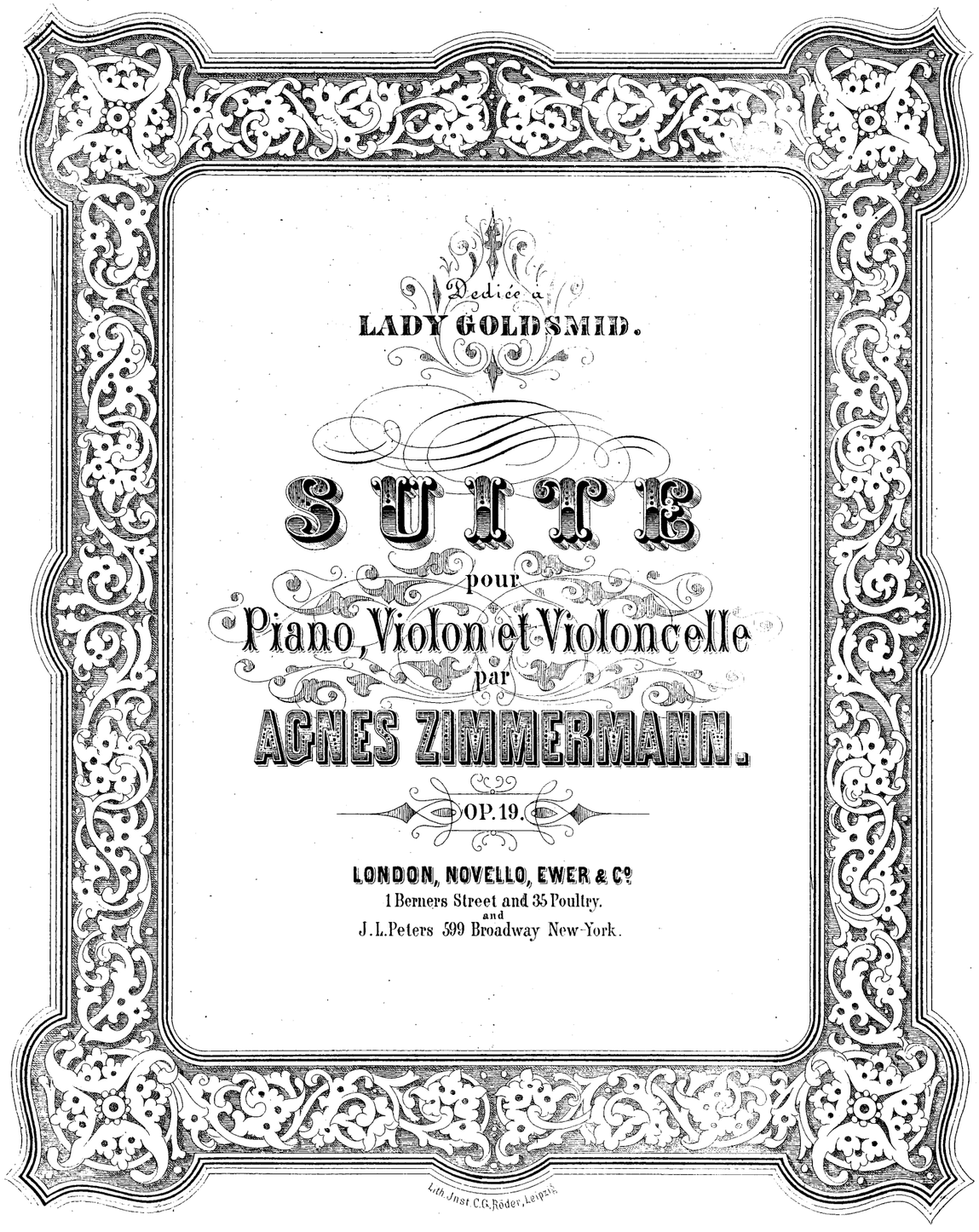
IV. Air.

Violoncelle.

Allegretto sostenuto e cantabile.

Un poco più moto.

Agnes Zimmermann (1847-1925) pianist and composer was born in Germany but was brought as a child to England. At the age of nine she entered the Royal Academy of Music and at the age of 16 made her debut at the Crystal Palace. She then played at the Leipzig Gewandhaus, toured England an Germany, and became well known as an interpreter of classical works. She appeared, along with almost all the leading instrumentalists of the day, at the Monday Popular Concerts, or "The Pops" as they were familiarly known, that remarkable series of chamber music concerts which ran at St. Jame's Hall from 1859 to 1904 and it is known that this Suite for piano trio was performed there.



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